





The Vineyard Hotel, Newlands, Cape Town
18 March – 8pm

**19th century, Modern,
Post-War and Contemporary Art
including highly important paintings
from The Shill Collection and
The Late Sol Munitz Collection**

Evening Sale
Lots 531–618

Lot 569 Erik Laubscher, *Still Life with Jug, Bowl and Fruit* (detail)



531

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

The Old Town House, Cape Town

inscribed with the artist's name, title
and dated 1918 on a brass plaque
affixed to the reverse
oil on canvas
62,5 by 75 cm

R300 000 – 500 000

PROVENANCE

Die Kunsamer, Cape Town.

LITERATURE

Joyce Newton Thompson (1951)
Gwelo Goodman: A South African Artist,
London: George Allen & Unwin Ltd.
Illustrated on page 51, dated 1920.
Michael Stevenson (1990) 'Art - What's
it really worth?', *Lantern*, August.
Illustrated in colour on page 48.



532

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Full of Flushed Heat - Tulbagh

signed

oil on canvas

62 by 75,5 cm

R350 000 – 500 000

PROVENANCE

Strauss & Co, Cape Town, 21 October
2013, lot 687.

EXHIBITED

Royal Academy, London, 1912.
Autumn Exhibition, Huddersfield,
12 September 1914.

533

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

*Landscape with Tree
and Mountains*

signed

oil on artist's board

16,5 by 29,5 cm

R180 000 – 240 000



534

Maggie Laubser

SOUTH AFRICAN 1886–1973

Horsecart with Trees

signed with the artist's initials

oil on card

36,5 by 61,5 cm

R200 000 – 300 000





535

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Tafelbaai vanaf Chiappini Straat, Slamsebuurt

signed and dated 1959; signed and inscribed with the title on the stretcher

oil on canvas

44,5 by 65 cm

R350 000 – 500 000

PROVENANCE

Acquired from the artist by the current owner's father.



536

Maud Sumner

SOUTH AFRICAN 1902–1985

Roses in a Vase

signed

oil on canvas

72 by 59,5 cm

R100 000 – 150 000



537

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Cape Flora

signed with the artist's initials

oil on canvas

74,5 by 62 cm

R80 000 – 120 000

PROVENANCE

Strauss & Co, Johannesburg,
9 March 2009, lot 74.

538

Maggie Laubser

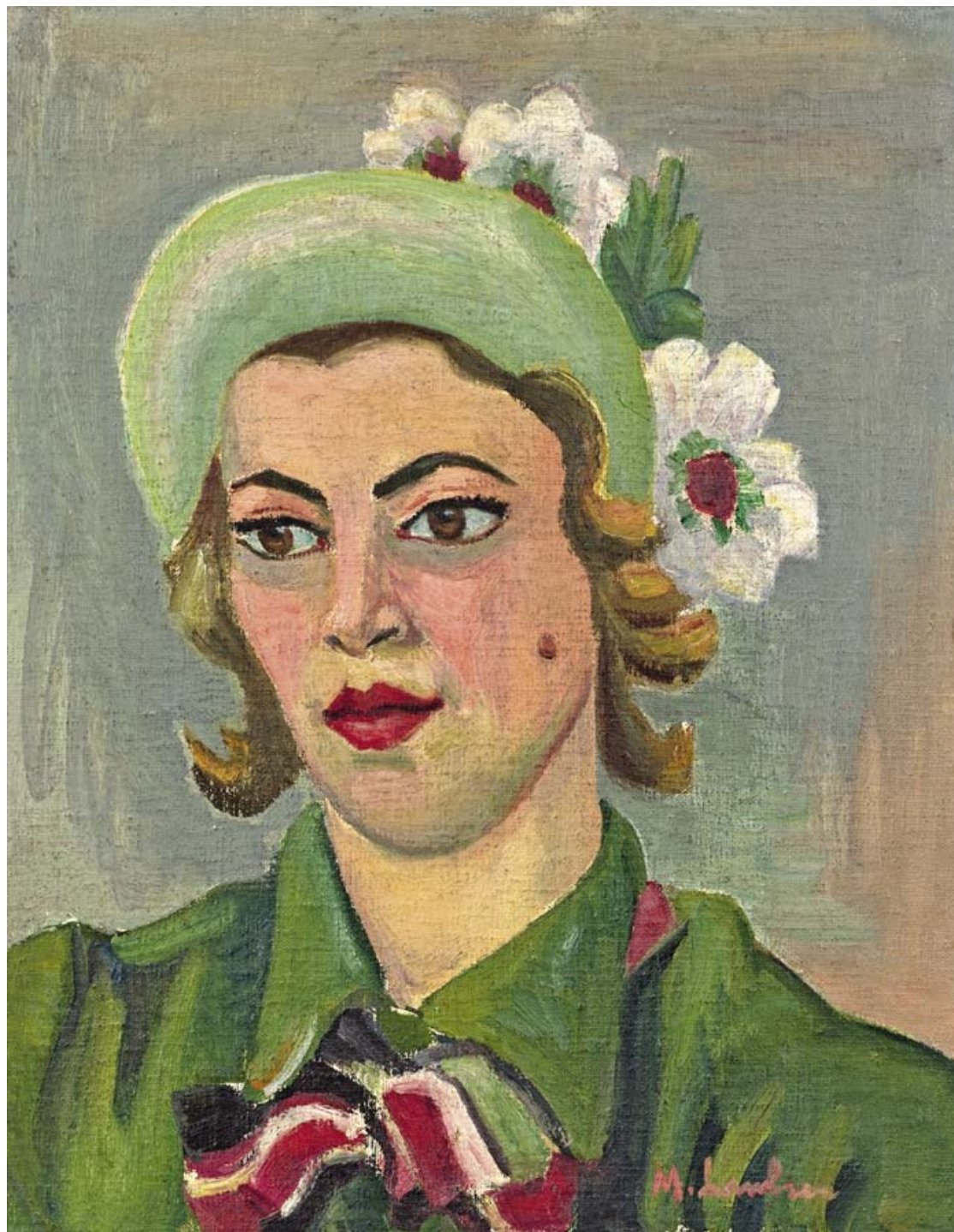
SOUTH AFRICAN 1886–1973

*Portrait of a Woman
with Green Hat*

signed

oil on canvas laid down on board
50 by 39,5 cm

R300 000 – 400 000





539

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Landscape with Mountains

signed

oil on panel

21,5 by 27 cm

R200 000 – 300 000



540

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

An Extensive Mountain Landscape

signed

oil on board

22 by 29,5 cm

R200 000 – 300 000

PROVENANCE

Emil Schweickerdt, Pretoria.

Duncan Stuart Linney and thence by descent.

Guus Röell and Deon Viljoen, Cape Town, 2010.

LITERATURE

Guus Röell and Deon Viljoen (2010)

Uit Verre Streken, Cape Town and Maastricht: Pietermans Drukkerij, Lanaken, Belgium. Illustrated in colour as catalogue number 19.

This painting belonged to Duncan Stuart Linney of Loch Linney in southern Scotland, who was employed in South Africa as a school inspector by the then Transvaal Boer government and assisted with educational reforms.

Linney bought this painting from Emil Schweickerdt in Pretoria and it has remained in the possession of Linney's family since. Schweickerdt, who had established his art and framing business in 1902, was an early patron of local

artists. In 1912 he bought Pierneef's first oil painting, *Meintjieskop* – the beginning of an association that lasted throughout Pierneef's lifetime.

541

Maud Sumner

SOUTH AFRICAN 1902–1985

Small Kirstenbosch

signed; dated 1930 and inscribed with the artist's name, title and medium in another hand on the reverse

oil on canvas laid down on board
31 by 40 cm

R90 000 – 120 000



542

Maud Sumner

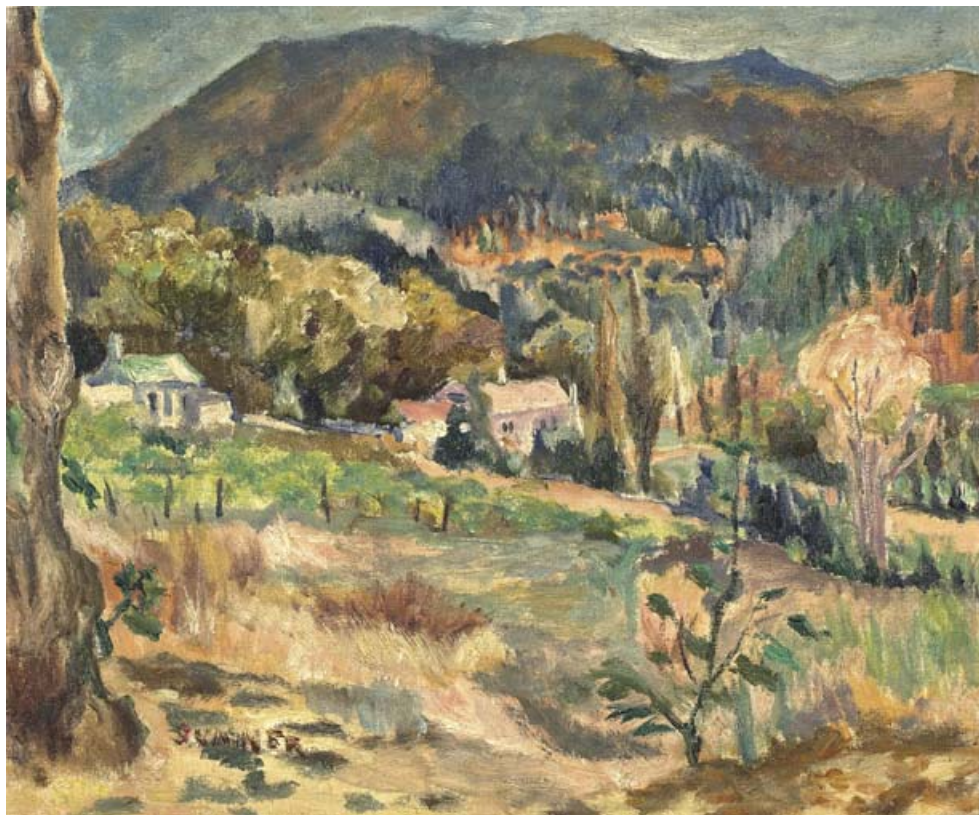
SOUTH AFRICAN 1902–1985

Constantia 'Landscape'

signed; inscribed with the artist's name, title, medium and indistinctly dated 193* in another hand on the reverse

oil on canvas laid down on board
36,5 by 44 cm

R120 000 – 160 000



543

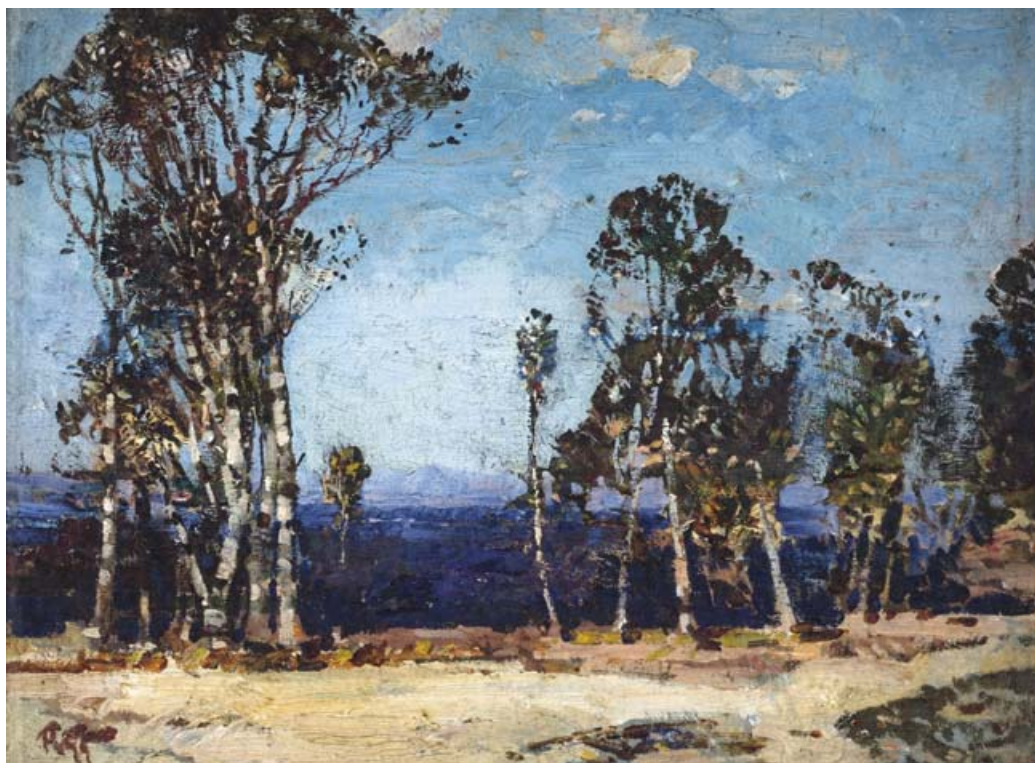
Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Constantia Nek, Cape

signed with the artist's initials;
inscribed with the artist's name and
title on a label adhered to the reverse
oil on artist's board
29,5 by 39,5 cm

R120 000 – 160 000



544

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Elim

signed and dated 1941; inscribed
with the title in another hand on
the reverse
oil on canvas
39 by 49 cm

R150 000 – 200 000



545

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

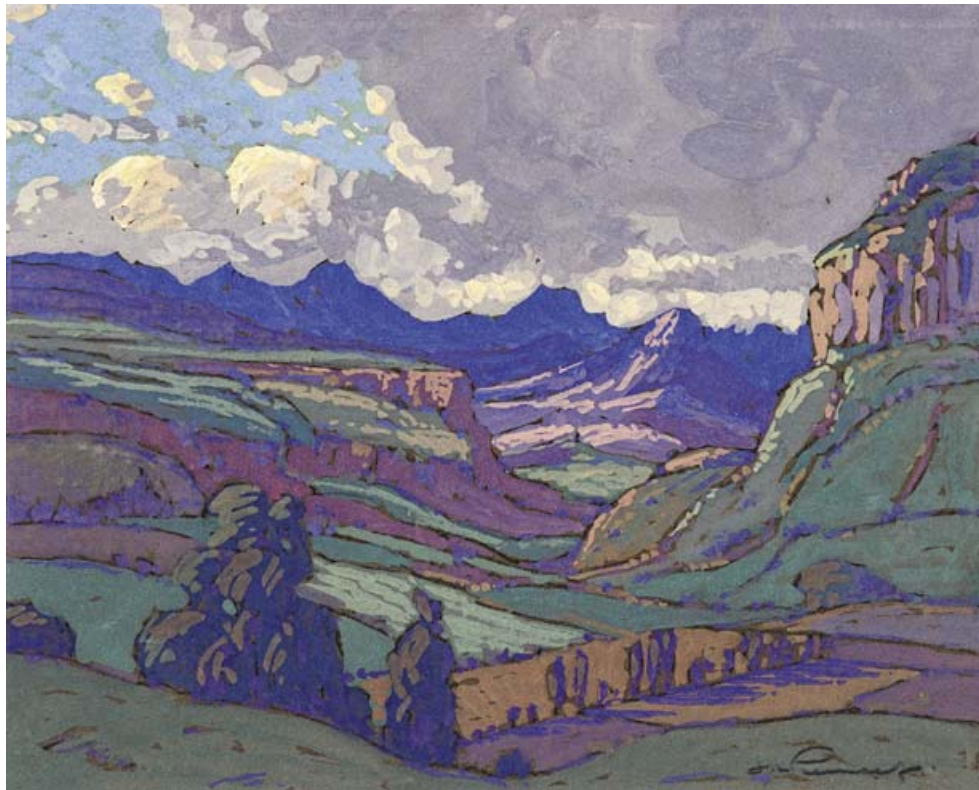
Golden Gate

signed
casein on card
11 by 13,5 cm

R80 000 – 120 000

PROVENANCE

Acquired from the artist by the
current owner's parents.



546

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

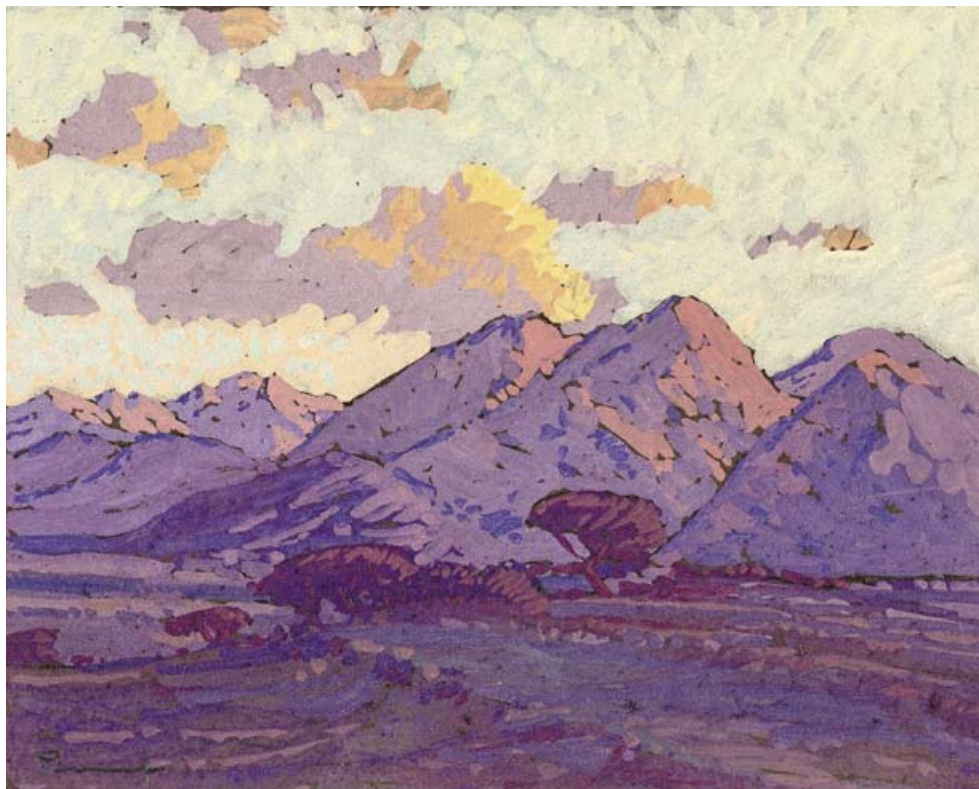
Landscape, Namibia

signed
casein on card
11 by 13,5 cm

R60 000 – 80 000

PROVENANCE

Acquired from the artist by the
current owner's parents.





547

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Extensive Landscape

signed and dated 26

oil on artist's board

30 by 45,5 cm

R300 000 – 400 000

548

Irma Stern

SOUTH AFRICAN 1894–1966

Still Life with Ginger Plant

signed and dated 1937

oil on canvas

58 by 53 cm

R2 000 000 – 3 000 000

PROVENANCE

Acquired by the current owner
from Graham's Fine Art Gallery,
Johannesburg.

Flowers are a major theme and subject of Irma Stern's life and work. Writing in *Umgababa Buch* (1923) about her return to South Africa from Germany in 1920, Stern listed among the joys of her homeland: 'The endless sky. The splendour of its flowers saturated with colour. The fruit with its sweet and yet so sharp fragrance.'¹ The artist made this 'splendour' part of her daily life when, in 1927, she moved into The Firs, a large Victorian home previously owned by prominent Cape architect John Parker. In a 1928 letter to her childhood friend, Trude Bosse, Stern described how her garden included 'larkspur, stocks, enormous geraniums, all shades of

pelargoniums, great balls of white and also yellow daisies, violet and yellow poppies, sunflowers, and many, many roses, carnations, petunias, fuchsias.'² Her joy in this botanical abundance is palpable.

But Stern's floral studies are not just proxies for personal pleasure; they played a vital role in innovating her painterly practice. 'She did not attain the fluent and evocative style that characterizes her mature paintings, from about 1935, without effort,' notes art historian Marion Arnold. 'Object painting enabled her both to experiment with paint application and to determine how she related to empirical reality. The physicality

of objects – their materials, surfaces and forms – presented a challenge: description had to be balanced with expression.'³ Stern would also use her popular still lifes to experiment with colour, and apply these lessons across her work.

Dating from an active period of work and travel, this lot portrays a flowering shell ginger (*alpinia zerumbet*). This herbaceous perennial from East Asia is known for its attractive foliage and tender pink or white pendant flowers, which have a distinct, spicy fragrance. Presenting in drooping clusters, the flower is perfectly suited to Stern's coolly exuberant treatment on canvas.

Presented in a celeste jug, flanked by an arrangement of fruit, her white flowers are bruised with flashes of pink and purple. The product of purposeful brushstrokes and painterly restraint, her composition nonetheless tests the bounds of the frame – the canvas is barely able to contain the painter's exultation.

Sean O'Toole

1. Karel Schoeman (1994) *Irma Stern: The Early Years*, Cape Town. Page 65.
2. *Ibid.* Page 88.
3. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press. Page 139.





549

Vladimir Tretchikoff

SOUTH AFRICAN 1913–2006

Arum Lilies in a Blue Vase

signed

oil on canvas

121 by 57,5 cm

R350 000 – 450 00

550

Alexis Preller

SOUTH AFRICAN 1911–1975

Stele

signed and dated '65
oil and gesso on canvas
76 by 69 cm

R400 000 – 600 000

PROVENANCE

Stephan Welz & Co, Johannesburg,
16 April 2008, lot 598.

LITERATURE

cf. Esmé Berman and Karel Nel
(2009) *Alexis Preller: Africa, the Sun
and Shadows*, Johannesburg: Shelf
Publishing. A similar example
illustrated on page 251, with the title
Royal Stele.

Preller spent the years between 1959 and 1962 on the vast, complex, all-engrossing *Discovery* mural for the Transvaal Administration Building in Pretoria. Having been so absorbed in the work's meticulous, linear style, he began to experiment with abstraction immediately after completing the commission. With a renewed joy in the painterly world, Preller produced a remarkable group of inventive, layer-shifting abstract paintings, of which the present lot is a fine example. Through landmark works such as *The Golden Fleece* (1962), *Credo/In the Beginning* (1963), *Helios* (1963), *Gold Temple of the Sun* (1965) and *Royal Stele* (1965), the artist not only broadened his approach but made a new, striking visual statement.

Taking the vertical form of an ancient, commemorative monument, and painted with a nod to the French *Tachiste* painters, *Stele* is built up with a complex, evocative combination of colour and surface texture. By introducing a new sense of spontaneity to his method, and relying on gestural, thick swathes of impasto, the tactile element the artist began to explore in a painting like *Stele* set the scene for his later, career-defining *intaglios* of the late 1960s.



551

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Children by the River

signed

oil on canvas

94,5 by 120 cm

R300 000 – 500 000



552

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Landscape with Farmhouse

signed

oil on canvas

59 by 89 cm

R150 000 – 200 000





553

John Meyer

SOUTH AFRICAN 1942–

Trying above the Dam

signed; signed, numbered 81.09 and inscribed with the
title on the reverse

mixed media on canvas

59 by 75 cm

R250 000 – 350 000

PROVENANCE

Strauss & Co, Johannesburg, 1 November 2010, lot 161.



554

Keith Alexander

SOUTH AFRICAN 1946–1998

Reflections

signed and dated 94; with the title
and date printed on a plaque affixed
to the frame

oil on canvas

87 by 140 cm

R350 000 – 500 000



555

Keith Alexander

SOUTH AFRICAN 1946–1998

Detritus

signed and dated 89; signed, dated
and inscribed with the title on the
reverse

oil on canvas

91 by 121 cm

R400 000 – 600 000

LITERATURE

David Robbins (2000) *Keith Alexander,
The Artist in Retrospect*, Johannesburg:
Jonathan Ball. Illustrated in colour on
page 85 with the title *Kate's Cupboard*.

556

Maurice van Essche

SOUTH AFRICAN 1906–1977

Fishermen on a Beach

signed

oil on canvas

37,5 by 45,5 cm

R90 000 – 120 000



557

Freida Lock

SOUTH AFRICAN 1902–1962

Fishing Boats on the Beach

signed and dated 44

oil on canvas

52 by 60 cm

R120 000 – 160 000





558

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Storm over Camps Bay

signed

oil on board

48 by 60 cm

R100 000 – 150 000

559

George Pemba

SOUTH AFRICAN 1912–2001

Sangoma

signed and dated 80; inscribed with the artist's name and title on a Johans Borman Fine Art label adhered to the reverse

oil on board

35,5 by 46 cm

R160 000 – 200 000



560

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

Pimville Slums

signed and dated 69; inscribed with the title on the reverse

oil on board

60 by 75 cm

R120 000 – 160 000





561

François Krige

SOUTH AFRICAN 1913–1994

Basotho Women Dancing

signed

oil on panel

55,5 by 69,5 cm

R180 000 – 240 000

PROVENANCE

Stephan Welz & Co, Johannesburg, 24 April 2012, lot 556.

LITERATURE

Justin Fox (2000) *The Life and Art of François Krige*, Vlaeberg: Fernwood Press. Illustrated in colour on page 46.

This is a later painting inspired by sketches done in the 1930s.¹

1. Justin Fox (2000) *The Life and Art of François Krige*, Vlaeberg: Fernwood Press.

562

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Icon

signed and dated 65; inscribed with the artist's name and title on a label adhered to the reverse
carved, incised and painted wood panel
180 by 79,5 cm

R200 000 – 300 000

PROVENANCE

Die Kunsamer, Cape Town.

LITERATURE

cf. Karel Nel, Elizabeth Burroughs and Amalie von Maltitz (2005) *Villa at 90*, Johannesburg and Cape Town: Jonathan Ball Publishers. The present lot is similar to the doors made by Cecil Skotnes for the entrance to the Guenther Gallery as illustrated on page 126.





563

Lucas Sithole

SOUTH AFRICAN 1931–1994

African Mask (LS6518)

1965

signed

Rhodesian teak, mounted on a
wooden base

height: 58,5 cm, excluding base,
base: 10 cm

R350 000 – 500 000

PROVENANCE

Strauss & Co, Johannesburg,
12 November 2012, lot 193.

The Mavis and Louis Shill Collection

Strauss & Co is privileged to offer four lots from the Mavis and Louis Shill Collection. This important collection of early- to mid-twentieth century South African paintings and sculpture is an expression of Mavis and Louis Shill's union which endured for 58 happy years. It was Cape Town-born Mavis who introduced Witbank-born Louis Shill to art collecting. In fact, Mavis still owns a painting by Nerine Desmond which she acquired before they got married. She recalls that their first joint purchase was a work by Sidney Goldblatt.

The Shill Collection spans a formative period of South African art and was assembled without the aid of advisors. "We collected together, in a partnership," says Mavis. "Louis sometimes indulged my taste, and I his, but we never bought anything we didn't both like and agree on." Curiosity and

intuition, complemented by reading and participation in civic life, were the bedrock of their collecting philosophy. The 1970s marked an important turning point for the burgeoning Shill Collection, with the acquisition of two highly important pieces, one by Irma Stern and the other by Alexis Preller. Produced in 1952, Preller's seminal work, *Collected Images*, depicts a cabinet with 18 compartments. A resonant catalogue of the artist's key metaphors, the work is illustrated on the cover of Esmé Berman and Karel Nel's 2009 monograph on Preller.

Although familiar with many prominent dealers and collectors, including Reinhold Cassirer and Dennis Hotz, Mavis never met Preller. She did, however, briefly encounter Stern, whose paintings she esteemed and focussed on. Stern's commanding portrait, *Meditation*,

Zanzibar (1939), originates from the painter's first visit to Zanzibar. Stern was keenly aware of the second-class status of women in this former sultanate in the Indian Ocean. Her portrait is marked by the great dignity and melancholy of its sitter. The work was acquired in 1972 to hang in their new family home in Dunkeld, Johannesburg.

The Shill Collection also includes works by Gwelo Goodman and Sydney Kumalo, both influential artists in their day. Goodman's *Interior Looking Out, Stellenrust*, is a delightfully observed impressionist study of Stellenrust, a Stellenbosch wine farm founded in 1928, and emanates from another prominent single-owner collection. Kumalo was one of South Africa's most important mid-twentieth century sculptors, with bulls a recurring motif in his powerfully modernist archive.

The private collector has long been a bulwark of the South African art world. In 1984 Mavis Shill organised the exhibition *Private Art for Public Viewing* in Johannesburg to showcase important works held in private collections. The exhibition of 60 pieces included Preller's *Collected Images*. "Never buy just for investment," she advised in an interview from the time. "Purchase paintings you love. And rather buy a good watercolour than an inferior oil." Thirty-five years on and her opinions remain unchanged. "Live, work and collect for today – not tomorrow. You have to love and value what you buy. The collection I grew and built with Louis always gave me a great deal of pleasure."

1. – *Style* magazine (1984), September, page 63.

564

Sydney Kumalo

SOUTH AFRICAN 1935–1988

Bull

signed with the artist's initial and numbered VII/X

bronze with verdigris patina

height: 13,5 cm

R250 000 – 350 000

PROVENANCE

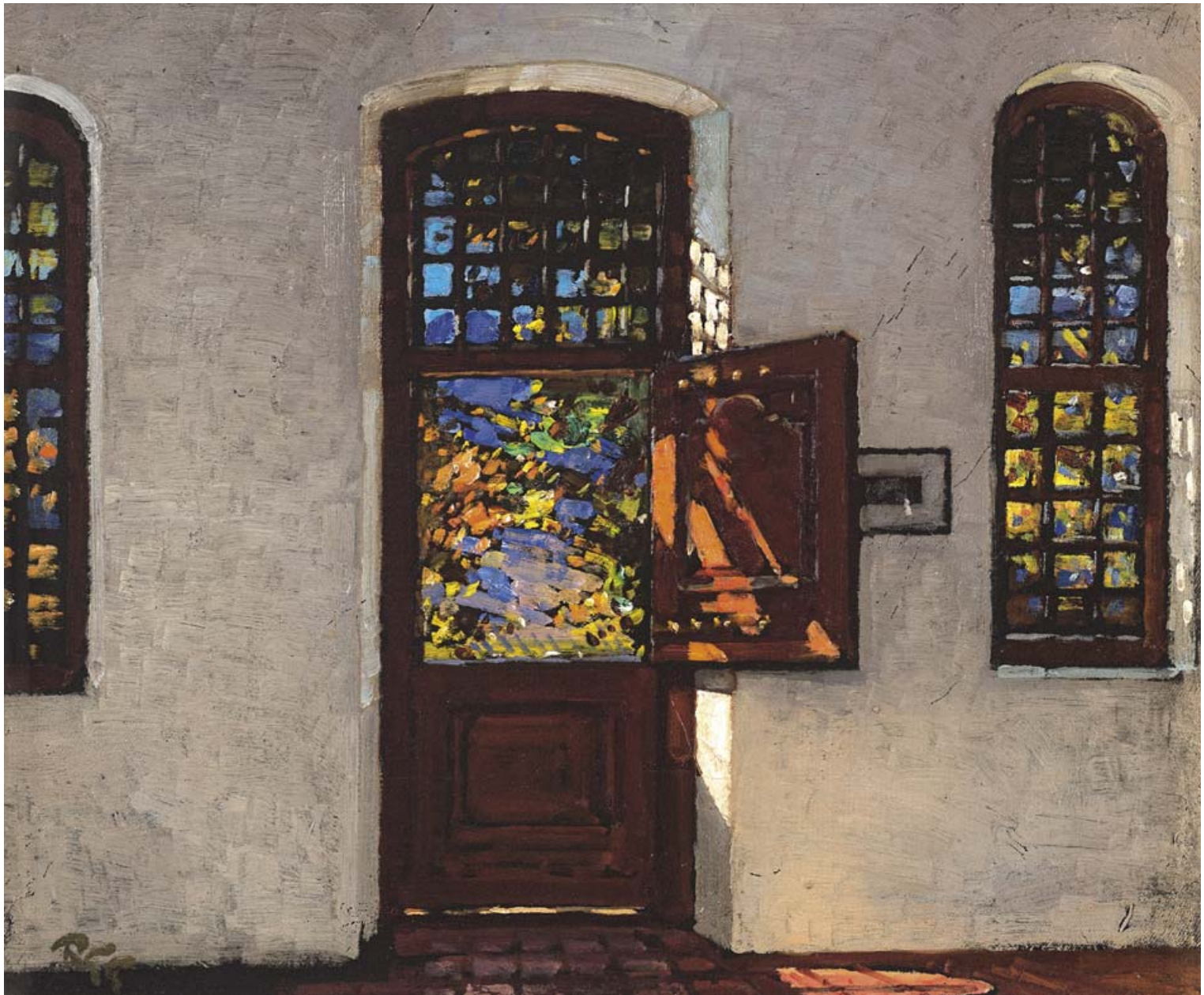
Stephan Welz & Co. In Association with Sotheby's, Johannesburg, 30 November 1987, lot 434.

Stephan Welz & Co. In Association with Sotheby's, Johannesburg, 21 March 1994, lot 57.

The Shill Collection.

Sydney Kumalo was introduced to the tradition of Modernist sculpture by his mentor, Eduardo Villa, whom he met during his time teaching at the Polly Street Art Centre (where he enrolled as a student in 1952). There, under the tutelage of Cecil Skotnes, he developed a unique sense of line in his drawing that would later translate into his anthropomorphically sculpted forms of animals and figures. The present lot relates a drawing titled *Bull* produced in 1966, where the shape and reductive pattern of the beast's horns and ribcage are clearly visible.





565

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Interior Looking Out, Stellenrust

signed with the artist's initials

oil on canvas

36,5 by 44 cm

R150 000 – 200 000

PROVENANCE

Sotheby's, Johannesburg, The Rogoff Collection,

10 May 1984, lot 25.

The Shill Collection.

LITERATURE

cf. Joyce Newton Thompson (1951) *Gwelo Goodman: A South African Artist*, London: George Allen &

Unwin Ltd.

A similar example, *Stellenrust*, illustrated on page 115.

566

Alexis Preller

SOUTH AFRICAN 1911–1975

Collected Images
(Orchestration of Themes)

signed and dated '52
oil on canvas
61 by 76 cm

R7 000 000 – 9 000 000

PROVENANCE
L Rutherford.
The Shill Collection.

EXHIBITED
Galerie Vincent, Pretoria, *Alexis Preller*, 21 October to 4 November 1952.
HAUM Gallery, Cape Town, *Alexis Preller*, 28 April to 9 May 1953.
Dennis Hotz Fine Art, Johannesburg, *Private Art for Public Viewing*, 14 to 22 September 1984, illustrated in colour on page 51 of the exhibition catalogue.

LITERATURE
Esmé Berman (1975) *The Story of South African Painting*, Cape Town: AA Balkema. Illustrated on page 145.
Esmé Berman (1996) *Art and Artists of South Africa*, Cape Town: National Book Printers. Illustrated on page 353.
Esmé Berman and Karel Nel (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. Illustrated in colour on the cover and on page 124.

1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18

Alexis Preller's *Collected Images* (*Orchestration of Themes*) is an astonishing, lucid, climactic painting. Conceived in a rented Pretorian cottage in the heat of a blazing creative streak, and executed with a cool, mature confidence, it reads as an ingenious and beguiling account of the artist's imagination. Precious, endlessly fascinating, meticulously painted and gorgeously coloured, *Collected Images* is a landmark, museum-worthy picture.

Relying on a strong, rectilinear, trompe l'oeil composition, the canvas is divided into eighteen equally-sized compartments, each containing an intriguing, Preller-esque vignette or object. The artist picks a single vanishing point, and retains a common sense of scale throughout, even though most compartments recede to different depths. At a glance, it appears as one of the beautifully arranged cabinets of curiosities one might expect to encounter in the artist's mind. What is on display, on closer inspection, is evidence of the remarkable, post-War development of Preller's iconography – a spectacular summary of the artist's distinctive and much-mentioned 'visual repertoire'.

Versions of some of the artist's best-known earlier paintings reappear with only minor refinements or simplifications. *Symbols on a Beach* (*Homage à Bosch*), for instance, from 1949, passes through two compartments in the top row (3-4); the mysterious *Ritual Mapogga*, from 1951, straight-backed but now unveiled, features prominently in the middle row (8), as does *Fetish Enthralled*, conceived in 1945, and dominated by a thorn-ensnared, smoothly painted Ibo mask (12). *The Grotto*, an intense, poetic picture from 1946, centred on an urn-shaped head holding a pool of midnight-blue water, appears in the bottom row (17).

Familiar fragments and motifs hint at the artist's early career phases and influences. The wounded, broken sculptures, for example, embody his traumatic wartime experiences as a medic on the frontlines of the North African Campaign (2 & 18); the naked, deformed bodies, impaled for eternity, are pulled from his Hieronymous Bosch fascination (4); the decorative tropical fish, their fins and spines bright and rigid, recall the liberation and joy he felt during his stay in the Seychelles in 1948 (14-15); while

Christian icons – Jacob wrestling with the angel (1), the crucifixion (11), and St Sebastian (6) – are typically reimagined in distinctly African settings. Other symbols and devices from earlier, major compositions recur with new details, in isolation, or within different contexts too. Notice the four-legged, Baga-inspired animal form that provided the focal point for *The Kraal* (5); the ubiquitous, sculptural, melting candles (7 and 15); not to mention the ever-attentive egrets looking heavenward (10-11). That such diverse images could be collected together so delightfully and coherently shows just how eloquent and convincing his visual language had become.

The image in the bottom left compartment (13) – a near restatement of *Icarus*, a small but hugely important painting from 1951 – gives a possible clue to a broader theme playing out in *Collected Images*. Not only does its humble egg box provide the larger painting's rectilinear format, but it alludes to the idea of, and the value in, protecting what is fragile, embryonic and cherished. This favoured theme found different symbolic forms throughout the artist's career: in

the velvet-lined cello cases, for instance, the elegant cages, the hollowed craniums and empty skulls, the luxurious, body-wrapping blankets, the shells, and the semi-encircling conical structures of the Mapogga. With this in mind, the painting seems to suggest that each collected image – each beautiful creative vision – needs safeguarding and nurturing.

Collected Images went on show at the Galerie Vincent in Pretoria at the end of 1952. This exhibition, which with hindsight remains one of the artist's most outstanding, was opened by Preller's great friend and patron, Norman Eaton. Although the National Gallery of South Africa loaned its *Rima* and *Christ Head* to the show, *Collected Images* was the undisputed highlight. Listed first in the catalogue, and advertised at 150 guineas, the painting was twice the price of the next most expensive pictures, *Icarus II* and *The Martyrdom of St Sebastian*. The painting found a buyer in Pretoria as it was listed as a work on loan when exhibited at the HAUM Gallery in Cape Town in the autumn of 1953. It was not released for the artist's retrospective at the Pretoria Art Museum in 1972.



567

Irma Stern

SOUTH AFRICAN 1894–1966

Meditation, Zanzibar

signed and dated 1939

oil on canvas

99 by 93 cm

R15 000 000 – 20 000 000

PROVENANCE

The Collection of Mr and Mrs HL Schachat.

Purchased from Die Kunsamer, Cape Town, June 1972,

by the current owner.

The Shill Collection.

EXHIBITED

The South African National Gallery, Cape Town, Cape Arts

Festival, *Homage to Irma Stern*, 1968. Catalogue number

20, illustrated, with the title *Meditation, Zanzibar*, and

incorrectly dated 1934.

Pretoria Art Museum, Pretoria, *Homage to Irma Stern*,

1968. Catalogue number 13, with the title *Meditation*,

Zanzibar, and incorrectly dated 1934.

LITERATURE

Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Cape

Town: Fernwood Press for the Rembrandt van Rijn Art

Foundation. Illustrated in colour on page 34, with the

title *Woman with Yellow Scarf*.

In 1939 Irma Stern made the first of two trips to Zanzibar, the East African island that she described as ‘the gateway into the centre of Africa.’¹ Although Zanzibar had been a British protectorate since 1890, it was at that time still a Sultanate under the rule of the Sultan Sayyid Sir Khalifa II bin Harub Al-Said (1911–1960). Khalifa bin Harub’s programme of modernisation notwithstanding, the Zanzibar that Stern found still retained much of the character of the Arabian, Iranian and Indian cultures that had dominated the island since the Sultan of Oman wrested it from two hundred years of Portuguese rule in 1698.

The extent to which Stern was seduced by what she saw as the island’s mystery, colourfulness and exoticism is abundantly expressed in the illustrated 1948 travelogue *Zanzibar*² that she published after her second visit to the island in 1945. Such was the effect of her Zanzibar visit that Joseph Sachs, writing in 1942, suggested that Stern’s Zanzibar

paintings are the ‘high water mark of her art. Canvases are full of gorgeous colour and the strange mysterious atmosphere of this tropical island, but they have also recaptured the spirit of the diverse humanity that is found on the East Coast of Africa.’³ Indeed, so enthralled was Stern by the rich visual culture of Zanzibar that she brought back a pair of Zanzibar doors, which she had installed as the front door to her home ‘The Firs’ in Rosebank, Cape Town, and also began framing her Zanzibar paintings in frames made from Zanzibar woodcarvings.

Stern also found on the island ‘a spiritual world, untampered by travels and noise and desire for money or goods. ... In this I found a new truth – a truth from early times and handed down from age to age, a worship of spiritual forces.’⁴ And although she was well aware of the gender inequalities in the traditional Arab cultures of the island (‘Arab women are still in purdah,’ she wrote, ‘and only deeply veiled may they leave the house’⁵),

she found in her numerous paintings of Arabs, both men and women, the opportunity to foreground this sense of a timeless spiritual truth.

Meditation, Zanzibar is a particularly fine example of this aspect of Stern’s Zanzibar work. On the one hand it perfectly illustrates the languid mystique of the exclusively feminine world of the harem, ‘filled with ... lovely old eastern silks with heavy gold fringes, [the women with] trousers ruched at the ankles with the frills falling over their feet. Heavy perfumes hanging in the air – expensive, penetrating Eastern perfumes ... The rooms are laid out with mats over old dark red tiles – Persian mats and straw matting in vivid array.’⁶ Indeed, there could hardly be a better illustration of the sensory experience Stern describes than this painting’s lustrous colours, with its strident contrasts of yellow, pink and green; the figure’s characteristic pose with her balletically out-turned leg; and the dazzling interplay of pattern

between the carpet on which she is posed and her garments. But on the other hand it is more than a voyeuristic, orientalist glimpse behind the veil. The intensity and pathos of the woman’s expression suggests a strong empathy between Stern and her subject. In suggesting the possibility of a shared humanity, imbricated as it may be in layers of exoticism and stereotype, the painting complicates readings of Stern’s works that have tended to focus on the problem of otherness.

Prof Federico Freschi

1. Irma Stern (1948) *Zanzibar*, Pretoria: JL van Schaik. Page 5.
2. Both this travel book and its companion volume *Congo* (JL van Schaik, 1943) recall Paul Gauguin’s decorated accounts of Tahitian folklore, *Ancien Culte Mahorie*, of 1892.
3. Joseph Sachs (1942) *Irma Stern and the Spirit of Africa*, Pretoria: J L van Schaik. Page 61.
4. Irma Stern, *NCW News*, *op. cit.* Page 8.
5. *Zanzibar*. Page 12.
6. *Ibid.*





568

Christo Coetzee

SOUTH AFRICAN 1929–2000

Still Life with Bird Cage

signed and dated 1954; signed,
inscribed with the title and 'Paris' on
the reverse
oil on board
61 by 122 cm

R200 000 – 300 000

PROVENANCE

Celia Denney Collection, Spain.
Deon Viljoen Fine Art, Cape Town,
13 October 2001.
Stephan Welz & Co, Cape Town,
17 October 2006, lot 566.

EXHIBITED

Hanover Gallery, London, 1955.
London Group at the New Burlington
Gallery, 6 November to 4 December
1954, number 302.
Standard Bank Gallery, Johannesburg,
*The Safest Place is the Knife's Edge: Christo
Coetzee (1929–2000)*, 5 October to
1 December 2018.

LITERATURE

Michael Stevenson and Deon Viljoen

(2001) *Christo Coetzee: Paintings from
London and Paris 1954–1964*, Cape Town:
Fernwood Press. Page 14 and illustrated
on page 15.

Alet Vorster and Wilhelm van Rensburg
(eds.) (2018) *The Safest Place is the Knife's
Edge: A Retrospective Exhibition of the
Works of Christo Coetzee (1929–2000)*,
Johannesburg: Standard Bank. Illustrated
in colour on pages 36 and 37.

'Christo Coetzee's earliest work (1947–
1955) is associated with genre painting.
In his topology, he calls this phase
'intuitive remembrance'. The famous still-
lives exhibited at the Hanover Gallery in
London in 1955 Coetzee himself referred
to as 'Pompeian Genre' paintings. Says

one reviewer, in *The Scotsman* on 20
March 1955, 'The painter has a passion
for fish of all sorts and, indeed, of no
sorts at all. For whenever he has a fancy
for a fish of a particular shape, he merely
creates one. There is nothing snipping a
tail or adding a fin ... the painter seems
to invest everything with a Pompeian
splendour.' Oswald Blakestone, a London-
based reviewer of the Hanover exhibition,
writes, 'Treat yourself to Christo Coetzee.
Paints are used like jewels and the still-
lives have a richness that makes us forget
the hour.'¹

1. Alet Vorster and Wilhelm van Rensburg
(eds.) (2018) *The Safest Place is the Knife's
Edge: A Retrospective Exhibition of the Works of
Christo Coetzee (1929–2000)*, Johannesburg:
Standard Bank. Page 31.



569

Erik Laubscher

SOUTH AFRICAN 1927–2013

Still Life with Jug, Bowl and Fruit

signed

oil on board

58,5 by 71,5 cm

R600 000 – 800 000

Erik Laubscher produced numerous still lifes throughout his career, even after

his decisive embrace of abstraction following a holiday to Bushman's River Mouth in 1953. Although undated, this lot appears to have been produced in the mid-1960s – the jug closely resembles that in *Still Life with Blue Plate* (1964), while the earthy palette and synthetic textural treatment of his paint is similar to *Slave Quarter, Groot Constantia* (1964) and *Early Summer Landscape* (1966). The 1960s was a period of consolidation and incremental innovation for Laubscher, whose landscapes and still lifes from this

period are characterised by their graphic simplicity and flattened perspectives. Laubscher's work from this period is characterised by the artist's refusal of what he called 'perspective gimmicks'.¹ In a 1965 interview, commenting on his two-dimensional treatment of landscape, Laubscher stated: 'The moment you use perspective your eye travels to a certain point and there it stops and the painting becomes static. I am more concerned with expressing infinite space.'² The flattening of vertical and horizontal planes

enabled Laubscher to produce graphically simplified compositions in which there is no hierarchy of subject or form, figure or ground. The two-tone jug, coffee-coloured bowl, unripe green fruit, frugal white tablecloth and undecorated interior walls in this lot are drawn into a unified field of vision, into an infinite space.

Sean O'Toole

1. Quoted in Stephen Gray (1970), 'Erik Laubscher and Landscape', *Lantern*, Vol. XIX, March 1970. Page 14.

2. *Ibid.*, page 15.



570

Erik Laubscher

SOUTH AFRICAN 1927–2013

Still Life with White Bottles

signed and dated '04; signed, dated, inscribed with title and the artist's address on the reverse
oil on canvas
50 by 61 cm

R200 000 – 300 000

PROVENANCE

Johans Borman Fine Art, 2005.
Strauss & Co, Cape Town, 4 February 2013, lot 551.

EXHIBITED

Johans Borman Fine Art, *Erik Laubscher, Jacobus Kloppers & Walter Meyer*, Cape Town, 23 November to 8 December 2004, illustrated in colour in the exhibition catalogue.

Commenting on an exhibition of Erik Laubscher's still lifes at Johans Borman Fine Art in 2004 – the presentation included this work – critic Amanda Botha writes: 'What he [Laubscher] learned in Léger's studio in the 1950s in Paris remains the dicta according to which he works. Having adapted Léger's rules and guidelines as the basis for his still life paintings, objects are grouped to achieve maximum expressiveness. What emerges in the composition must be the

logical consequence of the arrangement of lines, forms and colour ... His still life paintings are refined studies produced by a sharp eye and independent spirit. He transforms the ordinary to present it in an excitingly unique way. The poetic element in his compositions is sensitively controlled, leading to the discovery of new visual adventures.'¹

1. Amanda Botha (2004) *Erik Laubscher*, [Online] <http://www.johansborman.co.za/exhibition-pages/erik-laubscher-jacobus-kloppers-walter-meyer-2004/> [31 March 2019].



571

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Kitchen Still Life

signed; inscribed with the artist's name and title on a Johans Borman Fine Art label on the reverse carved, incised and painted wood panel with brass surround 99,5 by 121,5 cm

R450 000 – 600 000

EXHIBITION

Johans Borman Fine Art, Cape Town, *Masterpiece*, 17 September to 15 October 2016.

LITERATURE

Johans Borman (ed.) (2016) *Masterpiece*, Cape Town: Johans Borman Fine Art. Illustrated in colour on page 89.

Cecil Skotnes studied painting at the University of the Witwatersrand where the still-life genre was part of the new art school's parochial curriculum. His first professional exhibition in 1955, at

Whippman's Gallery in Johannesburg, included still lifes. Although best known for his graphics and abstracted figural studies on incised wood panels, Skotnes did not give up producing still lifes. *The Origin of Wine* (1977), a three-panel scene for the Cape Wine Growers Association (KWV), includes a still life with fruit, fish, bottles and glasses in the left panel. After relocating to Cape Town in 1979, where he started painting again, Skotnes worked on numerous 'kitchen' paintings. They include *Still Life with Fruit, Olives, Wine Bottle and Coffee Pot*, a similarly incised and painted wood panel that

was sold for R909 440 by Strauss & Co in 2013. These kitchen compositions are typified by their classificatory arrangement of food and objects seen in variable, albeit flattened, perspective. The depthless planes of his compositions are, of course, offset by the rich texture of his panel paintings. The numerous instances of painterly energy, notably around the treatment of the white tablecloth and gorgeous detailing of the broken eggs, contribute to the visceral energy of this work, which speaks to enduring ideas of sustenance and communing. Sean O'Toole

572

Gladys Mgudlandlu

SOUTH AFRICAN 1925–1979

Birds over a Field

signed and dated 1962; inscribed
with the artist's name, title and
medium on a Johans Borman Fine Art
label adhered to the reverse
gouache on paper
49,5 by 58 cm

R80 000 – 120 000

PROVENANCE

Stephan Welz & Co, Johannesburg,
5 September 2005, lot 433.
Strauss & Co, Johannesburg,
5 June 2017, lot 137.



573

Gladys Mgudlandlu

SOUTH AFRICAN 1925–1979

Township Houses

signed
gouache on paper laid down on
board
52,5 by 54,5 cm

R80 000 – 120 000





574

Alexis Preller

SOUTH AFRICAN 1911–1975

Zebras

signed and dated 46

oil on panel

20 by 24,5 cm

R350 000 – 500 000

PROVENANCE

Strauss & Co, Johannesburg,
13 November 2017, lot 352.



575

Irma Stern

SOUTH AFRICAN 1894–1966

Two Figures

signed and dated 1940

mixed media on paper

63 by 49,5 cm

R400 000 – 600 000

576

Walter Battiss

SOUTH AFRICAN 1906–1982

Blue Orgy

signed

oil on canvas

59,5 by 49,5 cm

R400 000 – 600 000

PROVENANCE

Stephan Welz & Co, Cape Town, 4 June 2013, lot 520.

Walter Battiss's much-loved orgy scenes from the 1970s flowed naturally from his intrepid research into the 'magical schemata' of indigenous rock art. Compositionally, his graphically reduced prints and drawings of fondling and fornicating figures presented in depthless space hark back to the formal invention of rock art. Battiss was an acute observer of this earlier art. 'The rock painters were not seduced by colour, were never tempted to abandon form for colour,' he wrote in 1945. 'Form is timeless security – the suggestion of the eternal not the ephemeral. Colour fades, form remains.'² Battiss's mature practice also synthesised various innovations and themes drawn from European modernist painting. The *jouissance* of Matisse's gambolling figures in *The Dance* (1909) are unavoidable and implicit reference in relation to this lot. Battiss's formal innovations were matched by an energetic technique. His archive includes many sgraffito compositions depicting figures etched with casual confidence into his thick paint surfaces. Although chromatically restrained, this work bears many of the hallmarks of this powerful figural archive. This archive frequently drew from Battiss's wide-eyed observations and doings as a life-long traveller for inspiration. In his later years Battiss famously embraced the free-spirited mores of the sexual revolution, painting nude with fellow artists and even participating in a sexual orgy in Santa Fe, New Mexico.

Sean O'Toole

1. Esme Berman (1970) *Art and Artists of South Africa*, Cape Town: AA Balkema, Page 39.
2. Walter Battiss (1945) Wall text (WBC/08/010, 1945) at exhibition *The Origins of Walter Battiss: 'Another Curious Palimpsest'*, Origins Centre, Johannesburg, 2016.



The Late Sol Munitz Collection

Sol Munitz was born in Montevideo, Uruguay, to Lithuanian parents, Tzila (nee Jakubson) and Samuel Munitz. The youngest of three children, (his brother Morris and his sister Rachael having been born in Lithuania), the family arrived in South Africa aboard the steamer *Gaika*, on March 21, 1926, when Sol was approximately four months old; his life representing a link between the old world and a new land of hope, after the antisemitism in South America and the pogroms of eastern Europe.

The family settled at 11 Spencer Street, in Maitland, with Sol's father finding employment as a butcher whilst his mother worked as a dress maker. In his early years Sol used to deliver dresses on his bicycle to the nurses at Alexandra Hospital in Maitland.

At school, Sol is remembered as a dashing young man who excelled at sports, attending SACS when the school was still housed on Orange Street, today the home of the Michaelis School of Fine Art at UCT. It was sometime during this period that Sol first met Irma Stern, again on his bicycle, presumably making another delivery for his mother.

With Sol's charm leaving an impression on Stern; the two would later become friends, with Sol procuring works directly from the artist's studio at the Firs in Rosebank. Sol's collecting would continue to develop under the tutelage of his wife, Hazel (nee Abelman) and his cousin, Jean Bernard who, together with her husband Hymie introduced Sol to many of the artists who would later come to fill his collection at 22 Oak Avenue in Kenilworth, fondly referred to as "The Coppers".



Sol standing in front of his two siblings, Morris and Rachael.

The works on offer from the Munitz Collection thus echo this history with examples from Jean Welz, François Krige, Ruth Prowse and Stanley Pinker all featuring in a body of work that signifies an important part of South Africa's artistic history. Most important among this uniquely focussed collection are two works from Stern's Zanzibar period, *The Mauve Sari* (1946) which depicts its sitter beautifully draped in silks of delicate hues of colour that Stern described in her travel diaries as "saris that were as fine as cobwebs, or brocaded in real gold".

Dating from the same period is *Portrait of an Arab* (1945), which is a previously unrecorded portrait of a member of the Omani nobility from the court of the Sultan of Zanzibar. Purchased directly from the artist, the significance of the painting provides new historical insight into Stern's travels and reveals her acute observations of exotic cultures and peoples, bringing into sharp focus an entry from her Zanzibar diary where she describes "White bearded figures belonging to another age – a thousand years or more back; gold glistening on their coats, silk woven into their rainbow coloured turbans, wound artfully, each particular race having a different traditional way. Their hands gesticulating, their faces expressed depths of suffering, profound wisdom and full understanding of all the pleasures of life – faces alive with life's experiences".

The balance of the Late Sol Munitz Collection will be included in Strauss & Co's April 2019 Online Auction (www.straussonline.co.za).



577

Stanley Pinker

SOUTH AFRICAN 1924–2012

Adam and Eve

signed

oil on board

30 by 10,5 cm

R100 000 – 150 000

PROVENANCE

The Late Sol Munitz Collection.

578

Jean Welz

SOUTH AFRICAN 1900–1975

Untitled

signed and dated 53; printed with
the artist's name, title and medium
on a label adhered to the reverse

oil on canvas

39,5 by 49,5 cm

R70 000 – 90 000

PROVENANCE

The Late Sol Munitz Collection.



579

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Simon's Town

signed and dated 1948

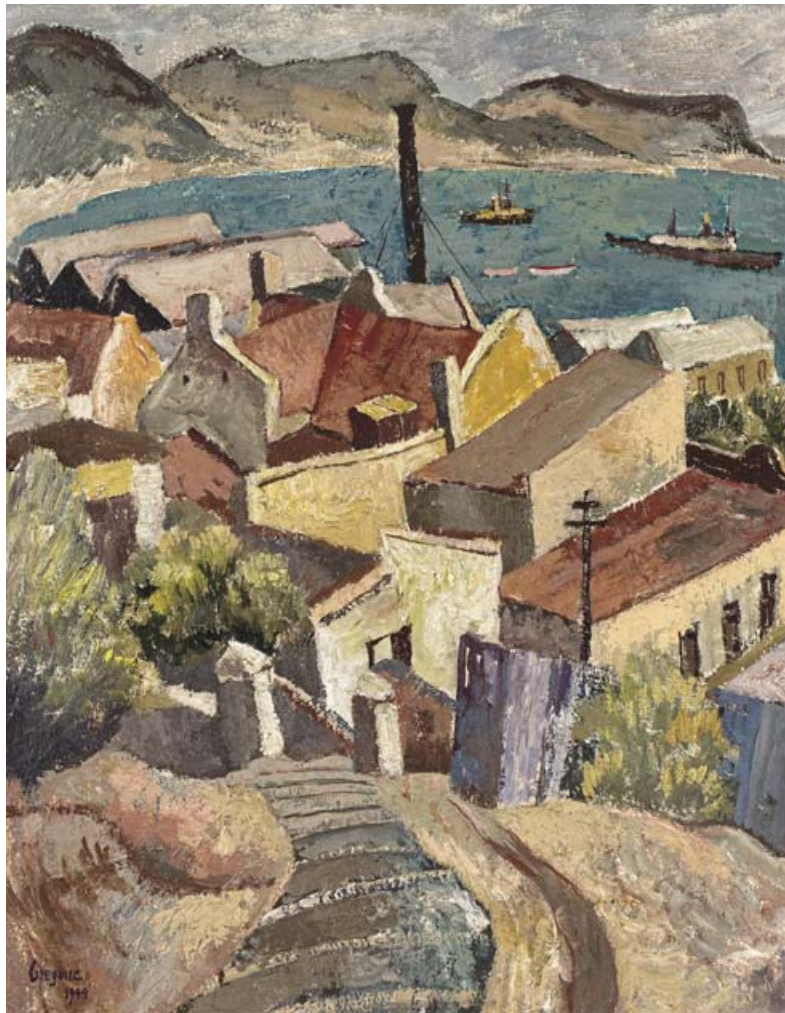
oil on board

48 by 38 cm

R90 000 – 120 000

PROVENANCE

The Late Sol Munitz Collection.



580

Hugo Naudé

SOUTH AFRICAN 1868–1941

The Homestead

signed; inscribed with the artist's name, title and exhibition details on Pretoria Art Museum and South African National Gallery labels adhered to the reverse

oil on canvas

25 by 35 cm

R80 000 – 120 000

PROVENANCE

The Late Sol Munitz Collection.

EXHIBITED

Pretoria Art Museum, *Hugo Naudé Retrospective Exhibition*, 1969, catalogue number 15.





581

Maud Sumner

SOUTH AFRICAN 1902-1985

View of the Thames

signed

oil on canvas

29 by 54 cm

R100 000 – 150 000

PROVENANCE

The Late Sol Munitz Collection.

582

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Saturday Afternoon

signed; numbered 11, inscribed with the title and further inscribed '(For Kerifa) "New Group" Exhibition' on the reverse, a Schweickardt gallery label, a label printed with the artist's name and 'Location Scene' and label indistinctly inscribed 'Christi's' adhered to the reverse
oil on canvasboard
29 by 39 cm

R3 000 000 – 4 000 000**PROVENANCE**

The Late Sol Munitz Collection.

In 1945, after a lengthy stay in Cape Town, Gerard Sekoto moved to Pretoria to live with his mother and stepfather in Eastwood. The two years he spent in this settlement before his departure for France, via London, represent the highpoint of his artistic career. Already attuned to describing aspects of black urban life following creative sojourns in Sophiatown and District Six, Sekoto concentrated on producing gregarious studies of domestic life marked by their formal innovation and painterly maturity. 'It was a time when he pushed his understanding of colour and form to new heights, when he seemed to sharpen even further his already remarkable sense of mood and movement,' notes Lesley Spiro.¹ This lot is exemplary.

Dominated by the mustard tones in the foreground, Sekoto's palette is sensuous rather than exuberant, his

brushwork attentive without being overly precise. Despite his naturalistic approach, elements of his painting remain mysterious. For instance, the identity of the two male cyclists wearing hats is hidden in shadow. Similar to *Sixpence a Door* (1946), a comparably toned work from the same period, Sekoto imbues this study of quotidian life with a warm glow. Sekoto's frontal vantage, which places him on the dirt road, immersed in the comings and goings of Eastwood, bears notice. It distinguishes this lot from a better-known earlier work, *Cyclists in Sophiatown* (1942), in which Sekoto described the hurried, mechanistic quality of township life by portraying a group of male cyclists from a removed vantage.

Like *Sixpence a Door*, this lot is historically important for what it portrays. Established in 1905 on the farm Garstfontein No. 428, Eastwood

originally constituted 166 freehold lots and a borehole. In 1938, a committee chaired by EN Thornton was appointed to consider the administration of peri-urban settlements like Eastwood, which provided accommodation to black urban migrants just outside municipal boundaries. Conditions in Eastwood, it was reported, were 'comparatively satisfactory', although the settlement was becoming overcrowded due to an increasing number of plotters letting rooms.² Water supply was also stressed. Sekoto's painting does not portray these social pressures, which escalated after his departure – and culminated in forcible evictions and Eastwood being declared a 'white area' on 20 October 1961, the change signed into law by PW Botha.

Eastwood's erasure wasn't yet known when Sekoto first exhibited this work at Christiaan 'Christi' Truter's eponymous

gallery, most likely in 1947. A former lover of Alexis Preller, Truter opened Christi's Gallery in 1946. His inaugural group exhibition included work by Sekoto. In April 1947 Sekoto held a successful solo exhibition at Christi's and in July participated in a New Group show at dealer Joan Ginsberg's Gainsborough Galleries, where this work was also shown. In September he left South Africa on the Carnarvon Castle, never to return. *Sean O'Toole*

1. Lesley Spiro (1989) *Gerard Sekoto: Unsevered Ties*, Johannesburg: Johannesburg Art, page 41.

2. UG 08-40 (1940) Report of the Committee to consider the administration of areas which are becoming urbanised but which are not under Local Government Control 1938-39, page 54.



583

François Krige

SOUTH AFRICAN 1913-1994

Basotho Village Scene

signed and dated 1960
oil on canvas laid down on board
32,5 by 42,5 cm

R50 000 – 70 000

PROVENANCE

The Late Sol Munitz Collection.



584

Pablo Picasso

SPANISH 1881-1973

Le Clown

1962
signed and numbered 187/200 in
pencil and signed and dated 24.1.62.
in the stone
color lithograph on vellum paper
64 by 48,5 cm

R50 000 – 70 000

PROVENANCE

The Late Sol Munitz Collection.

A certificate of authenticity from
Les Art International (Leslie Sacks)
adhered to the reverse.





585

Walter Battiss

SOUTH AFRICAN 1906-1982

Boy with Butterflies

signed

oil on canvas

25 by 35 cm

R100 000 – 150 000

PROVENANCE

The Late Sol Munitz Collection.

586

Irma Stern

SOUTH AFRICAN 1894–1966

Arab

signed and dated 1945
oil on canvas, in the original Zanzibar frame
63 by 52,5 cm excluding frame; 76,5 by 65 cm
including frame

R12 000 000 – 16 000 000**PROVENANCE**

Purchased from the artist by the late Sol Munitz.
The Late Sol Munitz Collection.

Irma Stern visited Zanzibar twice in 1939 and 1945, with her portraits of the Arab nobility and Islamic clergy often considered the most desirable of her artistic output. Reflecting on her abiding interest in 'psychologically nuanced depictions of an inner development,' Stern would later write that in Zanzibar, 'working amongst people with a definite philosophy of life,' she found 'a new truth – a truth from early times and handed down from age to age, a worship of spiritual forces'.¹

The present lot is a previously unrecorded work by Stern in a series of only four portraits known to exist that depict noble figures from the court of His Highness Sultan Sayyid Sir Khalifa II bin Harub Al-Said, who reigned as the ninth Sultan of Zanzibar from 1911 to 1960. A cadet branch of the Al-Said dynasty of Oman, the Sultanate of Zanzibar was established as its own principality in 1856 after a succession battle between the sons of the deceased Sultan of Muscat and Oman, Said bin Sultan Al-Said.

Despite this apparent separation, the nobility of the Zanzibari court maintained their Omani heritage as evidenced

in the colours of the sitter's turban, commonly referred to as a mussar. Reserved exclusively for royalty, the specific combination of blue, lilac, purple and orange is known as a 'Saidi mussar' and has been used by Omani nobility for over three centuries, with the present-day Sultan, His Majesty Qaboos bin Said Al-Said, donning the colours for official state occasions.²

Stern visited the Sultan's palace numerous times in 1945 where, on one occasion, she was granted an audience with the Sultana, Her Highness Sayyida Nour bint Ahmad al-Busaidiyah (affectionately known as Nunu), for morning tea. Recorded in her travel diary of the time is another account of a public address by the Sultan where, with attentive detail to the garments of the gathering nobility Stern describes her impressions of the scene;

'White bearded figures belonging to another age - a thousand years or more back; gold glistening on their coats, silk woven into their rainbow coloured turbans, wound artfully, each particular race having a different traditional way. Their hands gesticulating, their faces

expressed depths of suffering, profound wisdom and full understanding of all the pleasures of life – faces alive with life's experiences'.³

So clearly taken with the exotic dress and mystical character left by these figures 'belonging to another age,' Stern must have been moved to paint the present lot. In a letter to her friends, Freda and Richard Feldman, she declares her aspirations to paint such a portrait; 'for drinks comes a man – who is the local Hofmeyr and who is trying to fix something up for me – as the people think the Sultan should be painted by me'.⁴

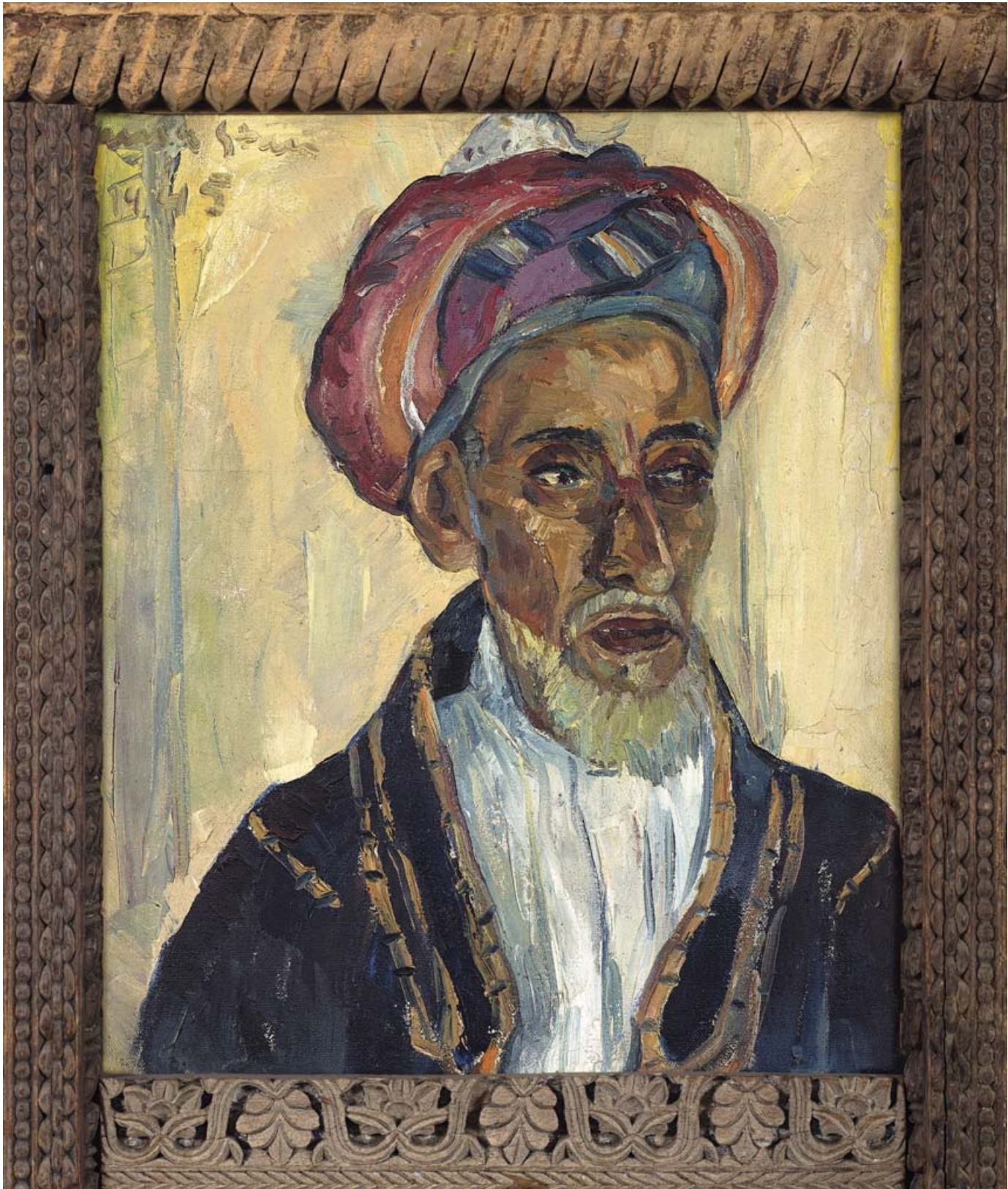
Whilst it remains unclear whether this opportunity ever materialised the sitter, cloaked in a black subaiyah replete with gold piping (indicating his standing in the royal court), bears a striking resemblance to the Sultan who kept his greying beard cropped in his later years.

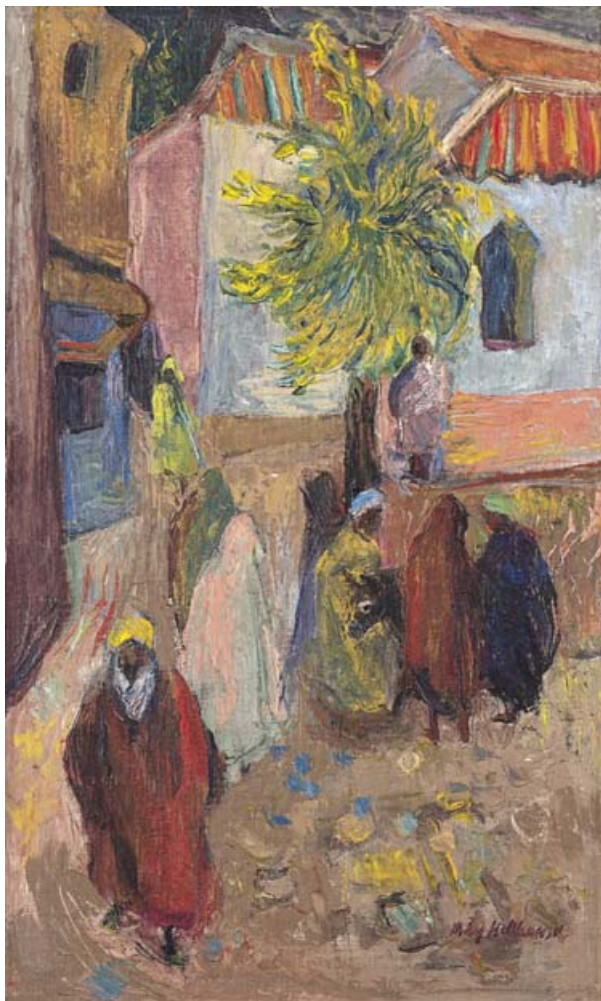
Portraying her subject in a pose that is quiet and dignified, Stern's confident brushwork and faithful attention to the detail and colours of the mussar brings her written descriptions to painterly life. As Marion Arnold suggests, the paucity of information works in Stern's favour when

viewing the artwork as a historical record of a place and time. As Arnold notes;

'It is often difficult to assess a portrait when it is first created, either because knowledge of the model interferes with responses to the painted image, or preconceptions disrupt the reception of the artistic representation. Only when the viewer is ignorant of the model's appearance, or time alters expectations, can the painting be seen for what it is and assessed as a testimony to the art of its creator'.⁵

1. Irma Stern (1954) *My Aim in Art*. Cape Town: National Council of Women News.
2. Oman Daily Observer (01/12/2018) Oman Issues National day Commemorative Stamp. <http://www.omanobserver.om/oman-post-issues-national-day-commemorative-stamp/>
3. Irma Stern (1948) *Zanzibar*, Pretoria: Van Schaik publishers. Page 55.
4. Sandra Kloppe (2017) *Irma Stern: Are You Still Alive: Stern's Life and Art seen through her letters to Richard and Frieda Feldman, 1934 – 1966*, Cape Town: Orisha Publishing. Page 129
5. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press.





587

May Hillhouse

SOUTH AFRICAN 1908-1989

Spanish Morocco

signed; dated 1951 and inscribed with the title on the reverse; further inscribed with the artist's name, title and exhibition on a South African National Gallery label adhered to the reverse

oil on canvas laid down on board
57,5 by 34,5 cm

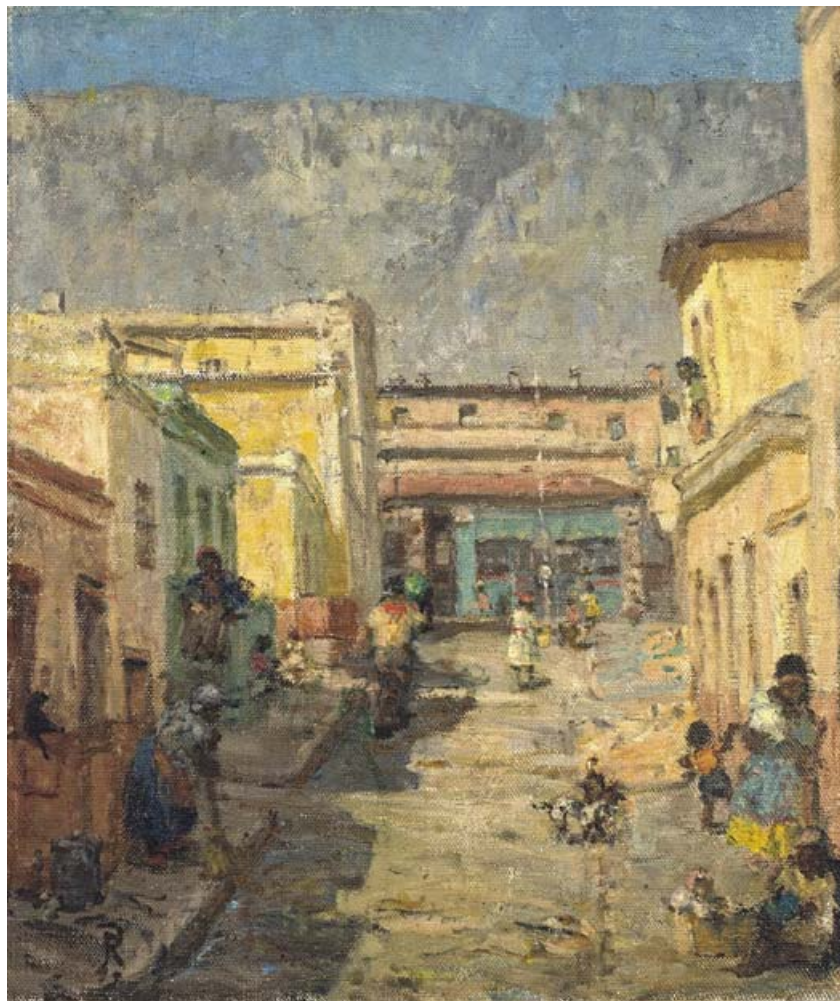
R40 000 – 60 000

PROVENANCE

The Late Sol Munitz Collection.

EXHIBITED

South African National Gallery, Cape Town,
Women's Art.



588

Ruth Prowse

SOUTH AFRICAN 1883-1967

Table Mountain from District Six

signed with the artist's monogram
oil on canvas
47 by 40 cm

R80 000 – 120 000

PROVENANCE

The Late Sol Munitz Collection.

589

Alfred Neville Lewis

SOUTH AFRICAN 1895-1972

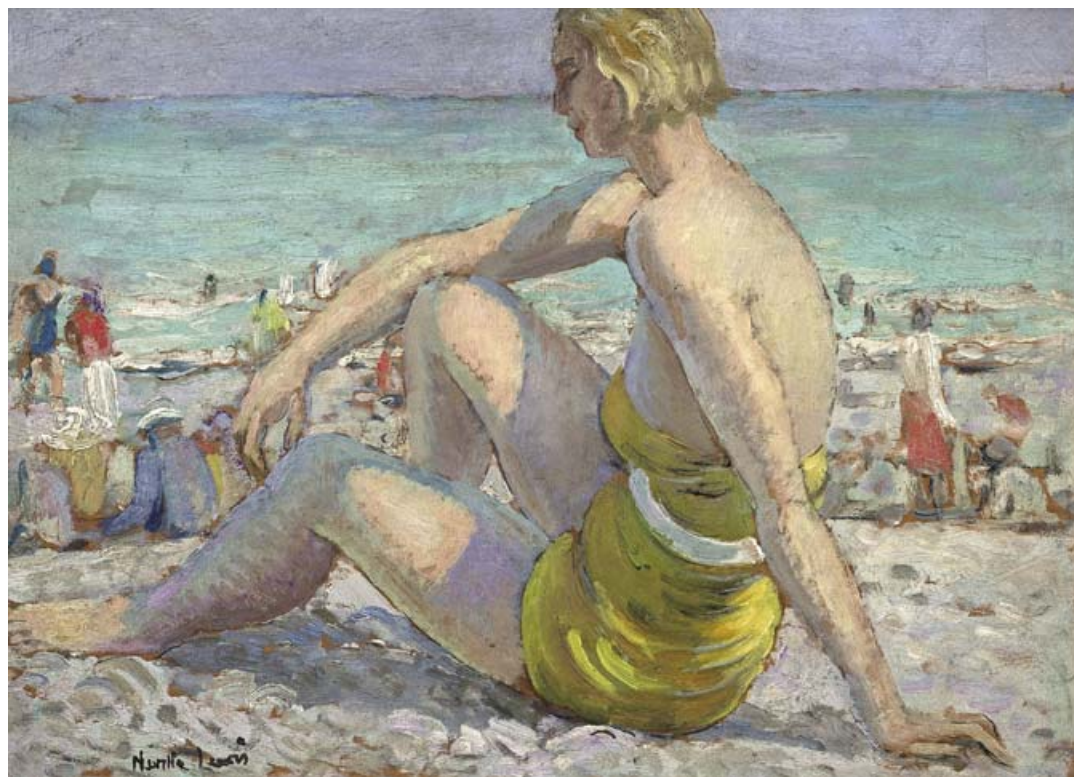
Sunbather

signed; inscribed with the artist's name, title and 'no 30' on a label adhered to the reverse
oil on panel
28 by 39 cm

R60 000 – 80 000

PROVENANCE

The Late Sol Munitz Collection.



590

Ruth Prowse

SOUTH AFRICAN 1883-1967

Bloubergstrand

signed with the artist's monogram
oil on canvas laid down on board
27,5 by 37 cm

R30 000 – 40 000

PROVENANCE

The Late Sol Munitz Collection.



591

Irma Stern

SOUTH AFRICAN 1894–1966

The Mauve Sari

signed and dated 1946

oil on canvas

78 by 78 cm

R13 000 000 – 17 000 000

PROVENANCE

Purchased from the artist by the late Sol Munitz.
The Late Sol Munitz Collection.

LITERATURE

Marion Arnold (1995) *Irma Stern: A Feast for the Eye*,
Cape Town: Fernwood Press for the Rembrandt van
Rijn Art Foundation. Illustrated in colour on page 113,
incorrectly dated 1944.

During the 1930s and 1940s Stern repeatedly painted women wearing saris. Her interest in this theme was first stimulated by a trip to Durban in 1935 when she produced several gouaches of local Indian women draped in a rich array of these soft flowing garments. Returning to Natal the following year en route to the 1936 Empire Exhibition in Johannesburg, one of Stern's friends reported that her intention, while there, was to devote herself to 'landscapes, and her human subjects will be Indian'. Nonetheless, it was only some years later, when she travelled to Zanzibar in 1939, that Stern's growing fascination with Indian women and their dress led her to focus increasingly on women wearing saris. *The Mauve Sari* is one of several remarkable works in this genre dating to 1946. Presumably produced

either from sketches done during Stern's second stay in Zanzibar in 1945, or in response to meeting the wives of Indian merchants in east Africa on a trip to the Congo and present-day Rwanda in mid-1946, these works attest to Stern's daring juxtaposition of vibrant colours and her increasing attention to richly varied patterns. Always acutely aware of her own creative process, she noted in 1945 in a letter to Freda Feldman that her works were becoming more 'abstract of curious values', affording her 'the same freedom in form and composition – as I have gained in colour'.

When Stern published *Zanzibar* (1948), her remarkable account of her second trip to the island in 1945, she commented repeatedly on her encounters with the local Bahora community. Originally Hindi traders who were gradually absorbed

into the larger Muslim community, Stern described the surroundings of these wealthy merchants and their families as 'gay and colourful', the furnishing of their homes as 'modern'. Noting at one point that it was lovely to see Bahora women resting in groups on the green lawns of parks, or sitting at the seaside to get a fresh breeze, she referred again and again to the saris they wore, even those of ten-year old girls, which she described as 'expensive'. Astutely observant, Stern mentioned saris that were 'as fine as cobwebs, or brocaded in real gold', commenting elsewhere in *Zanzibar* on the paleness of a sari worn by an elderly woman. Attending a dance held in a dark house in the Bazaar, 'women sat on the floor in all colours imaginable, combining the most absurd colours, and yet looking most beautiful, like a heap of multi-

coloured gems shaken together'.

These extraordinary powers of observation are immediately evident in Stern's inventive exploration of form and colour in *The Mauve Sari*. Importantly, though, the artist's careful attention to detail extended beyond her fascination with saris to include what she described as the shining black hair and eyes, and the fragile, elegant bodies of the Bahora women she encountered on the island. Although, in *The Mauve Sari*, the sitter averts her gaze, thereby affording the viewer a chance to take pleasure in the voluptuous painterliness of the composition without transgressing her privacy, this work is perhaps most remarkable for Stern's fine sense of balance between calm introspection and lively animation.

Sandra Klopfer





592

Freida Lock

SOUTH AFRICAN 1902–1962

Still Life with Pawpaw

signed

oil on canvas laid down on board

34,5 by 39 cm

R60 000 – 80 000

PROVENANCE

Strauss & Co, Cape Town, 11 October 2010,
lot 184.

Thence by descent to the current owner.



593

Freida Lock

SOUTH AFRICAN 1902–1962

Nakhoda from Kutoh

signed and indistinctly dated 4*; inscribed with the title and '46' in another hand on the reverse
oil on canvas

35,5 by 30,5 cm

R200 000 – 250 000

PROVENANCE

Stephan Welz & Co. In Association with
Sotheby's, Johannesburg, 4 November 1996,
lot 320.

594

No lot



595

Peter Clarke

SOUTH AFRICAN 1929–2014

Farm House

signed and dated Aug. 1960
oil on paper laid down on board
40 by 49 cm

R180 000 – 240 000

PROVENANCE

Acquired from the artist by the
current owner.



596

Walter Battiss

SOUTH AFRICAN 1906–1982

Water Carriers

signed; inscribed with the title on a label

adhered to the reverse

oil on board

44,5 by 51,5 cm

R180 000 – 240 000



597

David Hockney

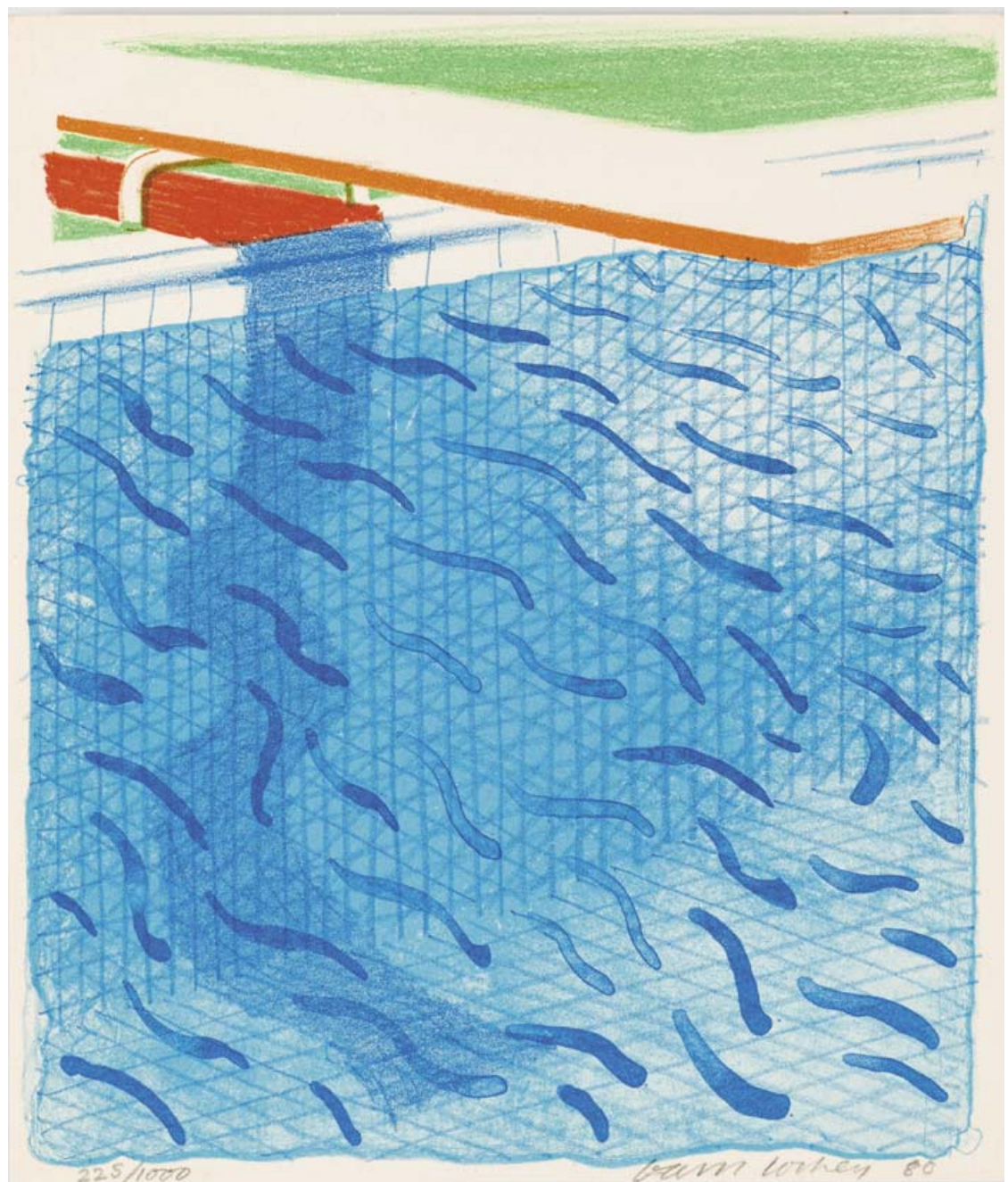
BRITISH 1937–

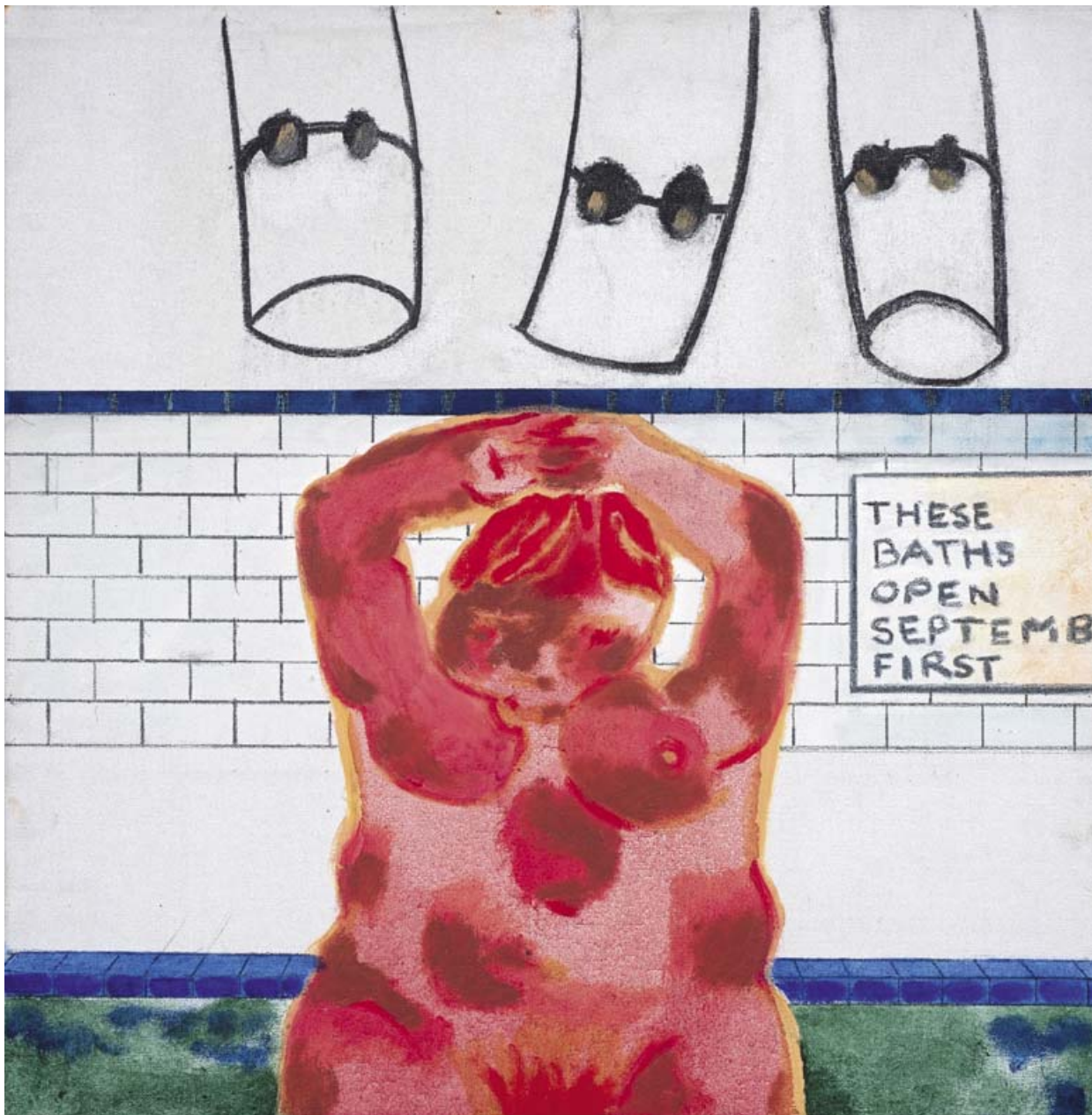
Paper Pools

book: signed on the colophon page in red, numbered 225/1000; lithograph: signed, dated 80, numbered 225/1000 in pencil and embossed with the Tyler Graphics chopmark in the margin
six-colour lithograph
book: 27,5 by 23,5 by 1,5 cm;
lithograph: 26,5 by 23 cm

R200 000 – 300 000

Blue linen-covered book printed on wove paper with blue handmade-paper end pages, with cardboard envelope, limited edition of 1000 plus 100 Artist's Proofs, published by Thames & Hudson, London, 1980. Lithograph printed by Tyler Graphics Ltd, New York.





598

Robert Hodgins

SOUTH AFRICAN 1920–2010

Susannah and the Elders

signed, dated 2007/8, inscribed with the title and medium on the reverse
oil over graphite and charcoal on canvas

60 by 60 cm

R350 000 – 450 000

The story of Susannah and the Elders has inspired artists as diverse as Rubens, Rembrandt and Picasso. Taken from an Old Testament narrative included in the Book of Daniel, the story is to be read as an "example of life and the instruction of manners". Refusing to succumb to the blackmail of a pair of voyeuristic elders who watched her bathe alone, Susannah was falsely accused of promiscuity and sentenced to death. Prompted by God, Daniel intervened, demanding that the elders' story be verified.

Once separated and their stories differing, Susannah's dignity is restored and her life spared whilst the elders are sent for execution.

Combining abstraction with his figural representation, this is Hodgins' characteristically witty take on this rich biblical theme, presenting the moment in the allegory when Susannah bathes in the nude and is first spied by the lecherous elders, depicted by cylindrical tubes who don sunglasses.



599

Norman Catherine

SOUTH AFRICAN 1949–

Checkmate 5

signed and numbered 2/5

wool tapestry

231 by 199 cm

R100 000 – 150 000

PROVENANCE

Cynthia Villet-Gardner, and thence by descent.

600

Norman Catherine

SOUTH AFRICAN 1949–

Totem

signed and inscribed A/P

carved and painted wood, on a wooden base

height: 176 cm excluding base; base: 31 cm

R100 000 – 150 000

PROVENANCE

Cynthia Villet-Gardner, and thence by descent.





601

Norman Catherine

SOUTH AFRICAN 1949–

Penance

signed, dated Sept 2000 and inscribed with the title

oil on wood and mixed media

115 by 140 by 9 cm

R300 000 – 400 000



602

Andrew Salgado

CANADIAN 1982–

Burden

signed, dated 2015, inscribed with the title and 'London' on the reverse
oil on canvas
86,5 by 90,5 cm

R120 000 – 160 000

EXHIBITED

Christopher Moller Gallery, Cape Town, *Enjoy the Silence*, 30 January to 14 March 2014.

Burden was painted in 2014 and formed part of Andrew Salgado's exhibition entitled: 'Enjoy the Silence'. This work was quintessentially different from the rest of the eight

works in the show, as it featured a faceless subject holding a bouquet of flowers. *Burden* was a source of inspiration, a precursor that led to his renowned still life genre, released in 2017. Salgado brings a vibrancy and sensuality to the genre, giving it a fresh approach.

Christopher Moller



603

Lionel Smit

SOUTH AFRICAN 1982–

Portrait in Blue

signed

oil on canvas

78,5 by 78,5 cm

R100 000 – 150 000



604

Hennie Niemann Jnr

SOUTH AFRICAN 1972–

Prelude to the Dance

signed with the artist's initials and dated 05; signed,
dated and inscribed with the title on the reverse
oil on canvas
90 by 70 cm

R100 000 – 150 000



605

Hennie Niemann Jnr

SOUTH AFRICAN 1972–

Viridian Spring

signed with the artist's initials and dated '15; signed,
dated and inscribed with the title on the reverse
oil on canvas
109 by 98,5 cm

R150 000 – 250 000



606

Hennie Niemann Jnr

SOUTH AFRICAN 1972–

The Lute Player

signed with the artist's initials and dated 09; signed,
dated and inscribed with the title on the reverse

oil on canvas

89,5 by 69,5 cm

R100 000 – 150 000



607

Hennie Niemann Jnr

SOUTH AFRICAN 1972–

The Red Towel

signed with the artist's initials and dated 08; signed,
dated and inscribed with the title on the reverse

oil on canvas

99 by 59,5 cm

R120 000 – 160 000



608

Dylan Lewis

SOUTH AFRICAN 1964–

Sleeping Oriental Cat II

1998

signed and numbered 7/15

bronze, mounted on a crystal base

height: 36 cm excluding base; base 10,5 cm

R120 000 – 160 000

LITERATURE

Laura Twiggs (ed.) (2006) *Forces of Nature: The Sculpture of Dylan Lewis*, Cape Town: Pardus Publishing. Another example from the edition is illustrated in colour, catalogue number 53.

'The only signifier strong and mysterious enough to carry the weight of the earth, the lightness of air and the movement of natural forces that shape landscape, was the cat' - Dylan Lewis. *Ibid.*, unpaginated.



609

Deborah Bell

SOUTH AFRICAN 1957–

Crying Pot

1998

terracotta, kiln and pit fired, fat, wax, wire and charcoal

height: 71 cm

R60 000 – 80 000

LITERATURE

cf. Pippa Stein (2004) *Deborah Bell*, Johannesburg: David Krut Publishing. Similar examples are illustrated on pages 64 and 65.

'I started working with the image of the crying pot during the time that the Truth and Reconciliation hearings had just begun, and were being aired on television. Apart from being struck by the atrocities that were being revealed, I was overwhelmed by the grief of the friends and the families of the victims – especially the women.' *Ibid.*



610

Dylan Lewis

SOUTH AFRICAN 1964–

Torso VI, maquette S294

signed and numbered 9/12

bronze

height: 68 cm

R150 000 – 200 000



611

Dylan Lewis

SOUTH AFRICAN 1964–

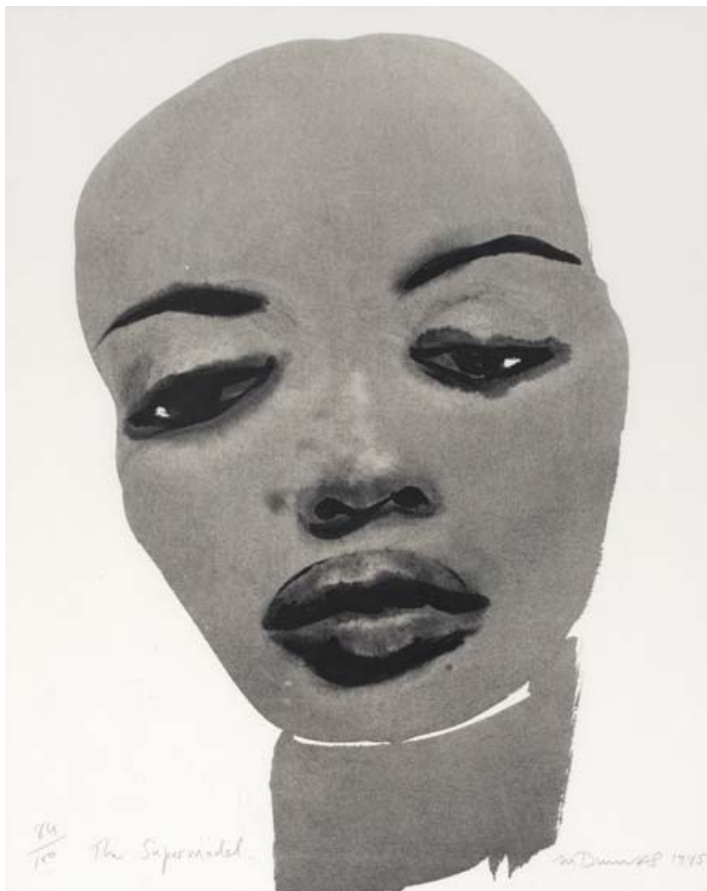
Trans Figure XII, maquette S260

signed and numbered 7/12

bronze, on a crystal base

height: 70 cm; base: 3,5 cm

R140 000 – 180 000



612

Marlene Dumas

SOUTH AFRICAN/DUTCH 1953–

The Supermodel

signed, dated 1995, numbered 84/100 and
inscribed with the title in pencil
lithograph
66 by 51 cm
(2)

R120 000 – 150 000

PROVENANCE

Purchased at 34 Long Gallery, Cape Town,
in 2006, by the current owner. Accompanied
by the original invoice.

LITERATURE

Emma Bedford and Marlene Dumas (2007)
Marlene Dumas: Intimate Relations, Johannesburg:
Jacana Media and Roma Publications. Another
example is illustrated on page 103.

Accompanied by a copy of the book,
Marlene Dumas: Intimate Relations,
signed by the artist and Emma Bedford.



613

Diane Victor

SOUTH AFRICAN 1964–

Male Nude

signed
smoke drawing
177 by 76 cm

R80 000 – 120 000

614

William Kentridge

SOUTH AFRICAN 1955–

Universal Archive (Big Tree)

executed in 2012

signed, numbered 24/30 in pencil in the margin and embossed with the David Krut Workshop chop mark
linocut printed on 15 pages from the Encyclopedia Britannica mounted to the backing sheet

image size: 71 by 77 cm;

sheet size: 82 by 90 cm

R250 000 – 350 000



615

William Kentridge

SOUTH AFRICAN 1955–

Undo Unsay

2012

signed, numbered 25/35 in pencil in the margin and embossed with The Artists' Press chop mark.
one run hand printed lithograph and collage on Munken, Superwove and Phumani

image size: 60 by 80 cm;

sheet size: 70 by 86 cm

R100 000 – 150 000

LITERATURE

Rosalind Krauss, Roger Malbert and Kate McCrickard (2013) *A Universal Archive: William Kentridge as Printmaker*, London: Hayward Publishing. Illustrated on page 119, with the title *Unremember*.





616

David Shepherd

BRITISH 1931–2017

Bull Elephant

signed

oil on canvas

18 by 25,5 cm

R120 000 – 160 000



617

Dylan Lewis

SOUTH AFRICAN 1964–

Leopard Bust III

signed, dated 99 and numbered 6/12

bronze on a granite base

height: 50 cm excluding base;

base: 20 cm

R180 000 – 240 000



618

David Tomlinson

SOUTH AFRICAN 1941–

Cheetah Pair

signed and inscribed A/E

bronze

height: the taller 96 by 192 cm

(2)

R150 000 – 180 000

End of Sale